

## THE THEATER IN NEW YORK

Annie Russell as Lady Teazle—"The Arcadians" a Pretty London Conceit—Another Play of Paris Life.

New York, Jan. 21.—After seeing "The School for Scandal" at the New Theater in the afternoon I went to a spiritualistic seance in the evening. The host of the seance show invited me to call for any dead one whom I wished to take control of the medium. "Richard Brinsley Sheridan," said I.

"The spirit of Sheridan is here," said the medium, "question him."

"Sheridan," I asked, very respectfully, "do you approve the stage representation of your great work that I saw to-day?"

For a moment the medium was thoughtful; then she replied: "Gen. Sheridan says that if you refer to the dramatization of 'Sheridan's Ride' in the play called 'Shenandoah,' it would hardly be modest for him to express an opinion."

Baffled thus in a quest of authoritative judgment, I can at least tell you easily how Annie Russell enacts Lady Teazle, which is precisely as she did Elaine and Esmeralda thirty years ago—gracefully, winsomely. Her banter with Sir Peter is quizzical, tantalizing, but never stingingly waspish. As to Grace George, the other Lady Teazle, did you see her in "Divorcee"? She is like that in "The School for Scandal"—crisper and briskeer than Miss Russell, with touches of saucy impudence, but with no likeness to the Teazle bride we have known.

Sheridan created Lady Teazle in the image of a tall and portly actress of his time, and that first personation fixed the physical form of her ladyship for a century and a third. No matter which of the emblems she encounters in his ghostly visits to our dramatic art temple, gentle Annie or sweet Grace, he doesn't see the buxom lass described by Sir Peter as joggling heavily to market on the back of old horse Dobbin, but a slim woman of young girlish shape and carriage. He discerns in her the candour, though, a Lady Teazle of the corporeal type that has been so long the standard, for I suppose he used to haunt Wallack's, where for many years Rose Coghlan posed for the only accepted American portrait. With her beauty not damaged unreasonably and her mellifluous voice still strong, Rose stands aside and sees a radical change wrought by two actresses whom Wallack would have cast for Maria, but for the hectoring lady, never, some.

**Some Comparisons.** Sheridan has been prepared for the alteration of his heroine by a seventeen-year-old Marie Lohr playing her with Beerholm Tree in London. I saw the Tree production last summer, and I think Sheridan agrees that, while in all other respects it was perfection, the too young girl did nothing whatever with the role, good, bad, or middling.

It is not like that with Miss George and Miss Russell. They are distinct and certain in making Lady Teazle a teaser of Sir Peter, a pesterer, too, but not for one moment a vixen. Of course, they couldn't do anything like Rose Coghlan used to. They are very charmingly weak, coo-voiced, and calm-mannered, and the directory at the New Theater knew beforehand—wanted it, too—exactly what they got in an innovative Lady Teazle. But does Sheridan like it? I guess so. Still, he may be a stickler for tradition. Beerholm Tree doesn't make Sir Peter old or testy, but a rather good-natured man of fifty, and so does Charles Calvert here; but if he were old John Gilbert, with his old comedy ebullitions of furtive rage, Annie and Grace would be scared to submission before the play was half over.

Miss George has gone off touring and Miss Russell is announced officially as the New Theater's Lady Teazle while the play is kept in the repertoire. I have been in matinee audiences for both that were considerably juvenile. Many of the subscribers' boxes were occupied by parties of children. The growing sons and daughters of New York wealth, therefore, are getting a new conception of Sheridan's quarrelling couple. They are seeing the play mounted more artfully than ever I have before. Moreover, they are hearing it spoken word for word as written, although some of the unexpurgated language of the ladies and gentlemen at the drawing-room scandal school would be tabooed now in even "smart set" parlors.

**The Arcadians Naive.** It isn't likely that any one of the five London makers of "The Arcadians" calculated the value of the two competitors that it engenders in New York. Did Charles Frohman count on it? I wouldn't say so. Yet the play's instant boom of success is helped much by the vim and verve of Percival Knight, English, versus Frank Moulan, American, and of Ethel Cadman and Julia Sanderson, similarly foreign and domestic. Nearly equal advantages are given to those pairs, yet Moulan and Cadman start in a beautiful Arcadia, where she is a lovely native and he a comic visitor in an airship, while Knight and Sanderson are not seen until the action is transported to London. The first act is ideally Arcadian, with shepherd boys and girls so pure that they don't know what's a lie and so graceful in their gambols that they make moving pictures of surpassing loveliness.

So naive are the Arcadians, so far away and fantastic, that it takes a bravo rounder to invite one of those sylphs to a supper after the show. An hour of beauty in Arcadia is enough, though, and a total change comes with a race course near London. Frank Moulan and Ethel Cadman are under headway already as English aristocrats and an Arcadian girl who undertakes to introduce primitive truth and simplicity into England. They encounter Percy Knight, a horse jockey, and Julia Sanderson, a devotee of the turf. Knight is a droll chap with a permanent frog in his throat and the temperament of a born humorist.

The play triumphs with its witicism, and it is a contest with Knight and Moulan which shall get the more laughter with his lines; but Knight, being a new funny man, comes out ahead. As a jockey who in twenty years hasn't ridden a winning horse, and an acute sufferer from dietary rigors to keep down his weight, his talk has hardly ever a sentence without a joke appealing to sportsmen, and this persiflage has passed immediately into the diction of the sporting town.

Similarly, the English Ethel Cadman is more keenly relished as a novelty than the familiar Julia Sanderson. The best asset in the foreigner is a young, fresh, lovely voice with which to sing many tuneful songs, and she is a comely girl, too. The American isn't so fine a vocalist, but she's a far better dancer, and prettier. So there you are with one girl

singing for all the melody she's worth, the other dancing for all the grace that's in her, and both, like Moulan and Knight, incited to their most strenuous work by antagonism.

The contrast between a dance of shepherds in a calm forest glade and the commotion of a crowd on a race course doesn't unbalance the show, for the turf girls, with their smart gowns and knowing airs, are as slightly as the others, and the view of them as they watch a race that, presumably, is run on a track circling back of the parquette—thus facing the audience with their glasses following the imaginary horses and their excitement rising to a wild turbulence—is high art in stage spectacle.

**A Drama of Paris Underworld.** A drama of Paris below the pavement is "My Girl," and by way of a surprise it teaches a lesson to American tourists. The place is a cellar cafe where an English lord, another gentleman, and two ladies go to see vicious diversions of social outcasts. They have a guide who tells them that the men they find eating, drinking, and singing at the tables are outlaws to whom the girls are sweethearts. It is a juxtaposition of slumbers and scummers. A girl from the street wants a drink, but hasn't a coin, and when the bartender would turn her away, she is rescued by the whole assemblage that applauds him. Then, too, when he orders champagne for his own party, and has to be content with bad brandy, he pays a wine price for the worse than worthless beverage. He becomes a silly spender. But that's not the lesson to tourists.

Gosseline comes down into the cellar sea of vice. A French actress, Edna Molon, has been imported to make her a lack, lithe, serpentine steele, with arms and shoulders gleaming white out of a black gown. Her saucy head has short yellow hair, and red poppies give another dash of color. The lord, old enough to behave better, flirts with her. She speaks in French-accented English, sings a song in her native language, and he is bewitched. Will she drink? He pays a dozen prices for it. Will she smoke? She takes a cigarette from him and keeps the gold case. She sits coquettishly in his lap and he makes a tryst with a liberal payment on account. He becomes a tipsy old fool. But that's not the lesson.

The lord's ladies are quicker than he to perceive that Gosseline has a jealous lover, Frise, keen-eyed to her behavior—a pale fellow who looks like a degenerate student from the Latin Quarter—and she goes nervously to sit on the table where he loafs over his absinthe. How interesting! The lord struts up in his chair and loftily pooch-pooches the ladies' fear that he may get into danger. All watch the girl as she tries to pacify her lover, who glowers sullenly. The lord again pays wine rates for flavored wood alcohol to appease the lover. Yet that's not the lesson.

**Hypnotic Influence Again.** Seibert comes down into the underground place of revelry. Galveston Sylvestre is the actor brought here to personate Seibert, an example of very singular Parisian ruffianism—the physically dominant man who possesses also a hypnotic sort of control over his girl and makes her a pitiable slave to his magnetic power. The guide explains that to my lord's slumbers and bids them watch and wait. Seibert lives on the shame of Gosseline. What's she got for him? She merely empties her stockings. The sum doesn't please him. He orders her to the street to get more. She says no one is out in the storm that's raging. He chokes and strikes her, slams her down on the table, and threatens still worse abuse. My lord slips a five-pound note into her hand for her master. However, his absurd generosity is not the lesson.

You may have seen—and anyhow you have read—my accounts of Apache dances. Here we have it elaborately. The mollified Seibert takes the floor with Gosseline for a waltz. "Now," says the guide, "please him." He says no one is out in the storm that's raging. He chokes and strikes her, slams her down on the table, and threatens still worse abuse. My lord slips a five-pound note into her hand for her master. However, his absurd generosity is not the lesson.

You may have seen—and anyhow you have read—my accounts of Apache dances. Here we have it elaborately. The mollified Seibert takes the floor with Gosseline for a waltz. "Now," says the guide, "please him." He says no one is out in the storm that's raging. He chokes and strikes her, slams her down on the table, and threatens still worse abuse. My lord slips a five-pound note into her hand for her master. However, his absurd generosity is not the lesson.

Frise can't stand it. He goes into a combat with Seibert. Knives are thrown. Frise falls. Gosseline throws herself on his body. The guide tells the lord and his companions to get away before the police can nab them. They fly in a panic. And the lesson to tourists? Oh, they don't get it. But the New York audience does. For as the curtain goes down on this remarkable hour-long play in vaudeville the cafe's operators, from Gosseline to the bartender and Seibert to the guide, are dividing the cash proceeds of the fake tragedy.

**CASINO THEATER**  
Seventh and F Streets.  
11 A. M. to 11 P. M.  
**CONTINUOUS VAUDEVILLE**  
and  
**AMERICA'S BEST PICTURE PLAYS.**  
**Opens Monday,**  
**January 31, 8 P. M.**  
With William Morris, Inc.  
**8 BIG ACTS**  
Direct from American Music Hall, New York City.  
Most Perfectly Fireproof Theater in the Country.  
**ADMISSION 10c**

## IN THE SPOTLIGHT.

The opening date of the Shubert Theater in Boston has been set forward owing to the fact that the building is not yet completed. Sothorn and Marlowe in repertoire will be the first attraction.

The latest city to add editorial endorsement to Mary Manning's new success, "A Man's World," is Denver, where the Post published a double-column leader discussing her play and its problem. This has been the case also in many cities, Detroit being among the first, where the Journal devoted a column on its editorial page.

Clara Louise Burham has written a play called "The Right Princess." The Shuberts are reading it with a view to starring Robert Dempster.

The Shuberts will soon bring out the new drama, "A Revolutionary Wedding." It is understood that Nazimova will be starred in this latest adaptation.

William Schroeder, who has written all of the music for Lulu Glaser's play, "One of the Boys," is but twenty-one years of age. Edith Ellis Baker Furness is said to have discovered him.

The Shuberts have asked for the release of Byron and Langdon, a vaudeville team, from their contract with William Morris. If the arrangement can be made Byron and Langdon will be seen in "Dick Whittington."

Ernest Lambert, now with "Havana," has been telling his Chicago friends that upon the conclusion of the tour of this place he will appear at the London Gaiety in a new George Edwards musical play.

Elsa Ryan, who retired from the cast of "The Belle of Brittany" when that play left New York for a road tour, is to rejoin the company, playing, of course, her original role, that of Toine.

Miss Laura Guerite, who is now playing the title role in "Dick Whittington," has the distinction of having played in three different countries. She originally came from France where, not a great many years ago, she appeared in a number of important productions, always playing speaking parts. Of recent years, however, Miss Guerite has been known as a dancer. She came to America at the age of two years and made her debut in "Little Lord Fauntleroy," playing the "Lord." It was after this that she returned to Paris, where she took up dancing.

Louise Gunning's tour in "Marcelle" has come to an end.

Charles Frohman has withdrawn "The Fires of Fate," and has decided to shelve the play for the balance of the season.

"The Next of Kin" failed to make an impression upon New Yorkers, and the play has been withdrawn. Failure to bolster up that weak and unconvincing last act was the whole trouble.

"The Spendthrift," a new play, by Porter Emerson Browne, author of "A Fool There Was," was tried out by the Belasco Theater Stock Company at Los Angeles on January 17.

There is a safe-opening scene in "Alias Jimmy Valentine," the new Paul Armstrong play, which is declared to be the most natural exposition of this "peterson's" art ever shown outside of an actual bank burglary.

Milton and Sargent Aborn have secured from Victor Herbert and Henry Blossom the rights for the production of Fritz Scheff's famous success, "Mlle. Modiste," and have purchased the entire production of scenery and costumes. A prominent prima donna is being negotiated with for the title role, and the production will be sent on tour the coming season.

The Messrs. Shubert announce that they have just acquired the American rights to "Die Forster-Christl" (Christl, the Forester's Daughter), the three-act opera by Bernard Buchbinder, with music by Georg Jarno. The libretto is taken from a true event which happened in the year 1764 in Austria. The Shuberts will produce this piece immediately at one of their Broadway houses.

Says the Dramatic Mirror: "W. J. Hurlbut complains that he received the most tactless Christmas gift ever presented to a young playwright. It was a waste basket."

Nance O'Neil, of "The Lily," is being feted by New York society folk. They find her good to look at and listen to. She looks as though a Greek statue had suddenly vivified and taken upon itself human habiliments, and she talks in the calmly measured way of one who has not gotten New York's two-step gait of feet and tongue.

Much is being made in theatrical circles over the alleged promise President Taft has made to Daniel Frohman that he will attend the Actors' Fund fair next spring.

Annie Russell, who has been playing Lady Teazle at the New Theater since Grace George went on tour, has been

## AMUSEMENTS.

## NEW NATIONAL

TO-MORROW NIGHT AND ALL WEEK.  
MATINEES WEDNESDAY AND SATURDAY.

Henry W. Savage  
Offers

**THE MERRY WIDOW**  
Same Original Complete Production. NEW COSTUMES.  
Grand Opera Orchestra of 24.  
CAST INCLUDES—Frances Cameron, Chas. Haskins, Robert E. Graham, Chas. J. Kaufman, Anna Essart, John Thomas, Misha Feroze, F. J. McCarthy, and 190 Others.

**ELMENDORF**  
THURSDAY AT 4:30 P. M. Feb. 3. DALMATIA.  
SEATS, 50c, 75c, and \$1.00, now on sale.

Charles Frohman Presents  
Augustus Thomas' Greatest Triumph,  
**THE HARVEST MOON**  
With GEORGE NASH.  
"More powerful than 'The Witching Hour.'"—Tribune.

**BELASCO**  
TO-MORROW NIGHT  
Mats. Wed. and Sat.  
Nights, 25c to \$1.50  
NIGHTS and SAT. MAT., 50c, 75c, \$1. BEST SEATS, \$1.50 and \$2.

"I'M USED TO BEING COLD AND HUNGRY, BUT I ALWAYS LIKE TO SEE WHAT'S COMING TO-MORROW."—ACT I.

**ELEANOR ROBSON**  
6 MONTHS IN NEW YORK  
IN THE GREATEST PLAY FRANCES HODGSON BURNETT EVER WROTE  
**THE DAWN OF A TO-MORROW**  
(LIEBLER & CO., MANAGERS)

"IF YOU WANT SOMETHING BAD ENOUGH, YOU ASK—SOME ONE—AND YOU RECEIVE."—ACT I.

NEXT WEEK—SEATS TUESDAY.  
SAM

**BERNARD**  
And the Original Company Direct from a Four Months' Engagement at the Casino Theater, New York, in the Musical Comedy Success:  
**THE GIRL AND THE WIZARD.**

showered with praise for her acting of the classical heroine. She is to be the Viola in the forthcoming New Theater production of "Twelfth Night."

The fire commissioner of New York is making a vigorous investigation of amusement places in that city. This is a good thing to keep up, since it was due to neglect that the Iroquois holocaust in Chicago occurred.

A phonographic connection between the auditorium and the manager's office at the Metropolitan Opera House has been made, so that either Mr. Dippel or Mr. Allen can hear the opera of the night without leaving his desk.

Mrs. Leslie Carter has lost the suit brought by Mrs. Hermann, a costume, for refusal to pay the bill for costumes for La Tosca, Du Barry, and Camille, on the ground that they were not made according to specifications. Mrs. Hermann was awarded a judgment of \$137.

William Archer, the London critic, has been sued for libel by Alfred Butt, the manager of the Palace Theater, for saying that the Palace audience was composed of "bookmakers and candidates for the divorce court." The comments were made regarding the performance of a play in which Arthur Boucher appeared.

William Gillette expects to be in London for the opening of Charles Frohman's Repertoire Theater, returning to New York immediately after the opening.

## AMUSEMENTS.

The Only Theater in Washington Offering Exclusively American and Foreign Stars of the First Rank.

TO-MORROW NIGHT AND ALL WEEK.  
MATINEES WEDNESDAY AND SATURDAY.

Henry W. Savage  
Offers

**THE MERRY WIDOW**  
Same Original Complete Production. NEW COSTUMES.  
Grand Opera Orchestra of 24.  
CAST INCLUDES—Frances Cameron, Chas. Haskins, Robert E. Graham, Chas. J. Kaufman, Anna Essart, John Thomas, Misha Feroze, F. J. McCarthy, and 190 Others.

**ELMENDORF**  
THURSDAY AT 4:30 P. M. Feb. 3. DALMATIA.  
SEATS, 50c, 75c, and \$1.00, now on sale.

Charles Frohman Presents  
Augustus Thomas' Greatest Triumph,  
**THE HARVEST MOON**  
With GEORGE NASH.  
"More powerful than 'The Witching Hour.'"—Tribune.

**BELASCO**  
TO-MORROW NIGHT  
Mats. Wed. and Sat.  
Nights, 25c to \$1.50  
NIGHTS and SAT. MAT., 50c, 75c, \$1. BEST SEATS, \$1.50 and \$2.

"I'M USED TO BEING COLD AND HUNGRY, BUT I ALWAYS LIKE TO SEE WHAT'S COMING TO-MORROW."—ACT I.

**ELEANOR ROBSON**  
6 MONTHS IN NEW YORK  
IN THE GREATEST PLAY FRANCES HODGSON BURNETT EVER WROTE  
**THE DAWN OF A TO-MORROW**  
(LIEBLER & CO., MANAGERS)

"IF YOU WANT SOMETHING BAD ENOUGH, YOU ASK—SOME ONE—AND YOU RECEIVE."—ACT I.

NEXT WEEK—SEATS TUESDAY.  
SAM

**BERNARD**  
And the Original Company Direct from a Four Months' Engagement at the Casino Theater, New York, in the Musical Comedy Success:  
**THE GIRL AND THE WIZARD.**

showered with praise for her acting of the classical heroine. She is to be the Viola in the forthcoming New Theater production of "Twelfth Night."

The fire commissioner of New York is making a vigorous investigation of amusement places in that city. This is a good thing to keep up, since it was due to neglect that the Iroquois holocaust in Chicago occurred.

A phonographic connection between the auditorium and the manager's office at the Metropolitan Opera House has been made, so that either Mr. Dippel or Mr. Allen can hear the opera of the night without leaving his desk.

Mrs. Leslie Carter has lost the suit brought by Mrs. Hermann, a costume, for refusal to pay the bill for costumes for La Tosca, Du Barry, and Camille, on the ground that they were not made according to specifications. Mrs. Hermann was awarded a judgment of \$137.

William Archer, the London critic, has been sued for libel by Alfred Butt, the manager of the Palace Theater, for saying that the Palace audience was composed of "bookmakers and candidates for the divorce court." The comments were made regarding the performance of a play in which Arthur Boucher appeared.

William Gillette expects to be in London for the opening of Charles Frohman's Repertoire Theater, returning to New York immediately after the opening.

## AMUSEMENTS.

The Only Theater in Washington Offering Exclusively American and Foreign Stars of the First Rank.

TO-MORROW NIGHT AND ALL WEEK.  
MATINEES WEDNESDAY AND SATURDAY.

Henry W. Savage  
Offers

**THE MERRY WIDOW**  
Same Original Complete Production. NEW COSTUMES.  
Grand Opera Orchestra of 24.  
CAST INCLUDES—Frances Cameron, Chas. Haskins, Robert E. Graham, Chas. J. Kaufman, Anna Essart, John Thomas, Misha Feroze, F. J. McCarthy, and 190 Others.

**ELMENDORF**  
THURSDAY AT 4:30 P. M. Feb. 3. DALMATIA.  
SEATS, 50c, 75c, and \$1.00, now on sale.

Charles Frohman Presents  
Augustus Thomas' Greatest Triumph,  
**THE HARVEST MOON**  
With GEORGE NASH.  
"More powerful than 'The Witching Hour.'"—Tribune.

**BELASCO**  
TO-MORROW NIGHT  
Mats. Wed. and Sat.  
Nights, 25c to \$1.50  
NIGHTS and SAT. MAT., 50c, 75c, \$1. BEST SEATS, \$1.50 and \$2.

"I'M USED TO BEING COLD AND HUNGRY, BUT I ALWAYS LIKE TO SEE WHAT'S COMING TO-MORROW."—ACT I.

**ELEANOR ROBSON**  
6 MONTHS IN NEW YORK  
IN THE GREATEST PLAY FRANCES HODGSON BURNETT EVER WROTE  
**THE DAWN OF A TO-MORROW**  
(LIEBLER & CO., MANAGERS)

"IF YOU WANT SOMETHING BAD ENOUGH, YOU ASK—SOME ONE—AND YOU RECEIVE."—ACT I.

NEXT WEEK—SEATS TUESDAY.  
SAM

**BERNARD**  
And the Original Company Direct from a Four Months' Engagement at the Casino Theater, New York, in the Musical Comedy Success:  
**THE GIRL AND THE WIZARD.**

showered with praise for her acting of the classical heroine. She is to be the Viola in the forthcoming New Theater production of "Twelfth Night."

The fire commissioner of New York is making a vigorous investigation of amusement places in that city. This is a good thing to keep up, since it was due to neglect that the Iroquois holocaust in Chicago occurred.

A phonographic connection between the auditorium and the manager's office at the Metropolitan Opera House has been made, so that either Mr. Dippel or Mr. Allen can hear the opera of the night without leaving his desk.

Mrs. Leslie Carter has lost the suit brought by Mrs. Hermann, a costume, for refusal to pay the bill for costumes for La Tosca, Du Barry, and Camille, on the ground that they were not made according to specifications. Mrs. Hermann was awarded a judgment of \$137.

William Archer, the London critic, has been sued for libel by Alfred Butt, the manager of the Palace Theater, for saying that the Palace audience was composed of "bookmakers and candidates for the divorce court." The comments were made regarding the performance of a play in which Arthur Boucher appeared.

William Gillette expects to be in London for the opening of Charles Frohman's Repertoire Theater, returning to New York immediately after the opening.

## AMUSEMENTS.

The Only Theater in Washington Offering Exclusively American and Foreign Stars of the First Rank.

TO-MORROW NIGHT AND ALL WEEK.  
MATINEES WEDNESDAY AND SATURDAY.

Henry W. Savage  
Offers

**THE MERRY WIDOW**  
Same Original Complete Production. NEW COSTUMES.  
Grand Opera Orchestra of 24.  
CAST INCLUDES—Frances Cameron, Chas. Haskins, Robert E. Graham, Chas. J. Kaufman, Anna Essart, John Thomas, Misha Feroze, F. J. McCarthy, and 190 Others.

**ELMENDORF**  
THURSDAY AT 4:30 P. M. Feb. 3. DALMATIA.  
SEATS, 50c, 75c, and \$1.00, now on sale.

Charles Frohman Presents  
Augustus Thomas' Greatest Triumph,  
**THE HARVEST MOON**  
With GEORGE NASH.  
"More powerful than 'The Witching Hour.'"—Tribune.

**BELASCO**  
TO-MORROW NIGHT  
Mats. Wed. and Sat.  
Nights, 25c to \$1.50  
NIGHTS and SAT. MAT., 50c, 75c, \$1. BEST SEATS, \$1.50 and \$2.

"I'M USED TO BEING COLD AND HUNGRY, BUT I ALWAYS LIKE TO SEE WHAT'S COMING TO-MORROW."—ACT I.

**ELEANOR ROBSON**  
6 MONTHS IN NEW YORK  
IN THE GREATEST PLAY FRANCES HODGSON BURNETT EVER WROTE  
**THE DAWN OF A TO-MORROW**  
(LIEBLER & CO., MANAGERS)

"IF YOU WANT SOMETHING BAD ENOUGH, YOU ASK—SOME ONE—AND YOU RECEIVE."—ACT I.

NEXT WEEK—SEATS TUESDAY.  
SAM

**BERNARD**  
And the Original Company Direct from a Four Months' Engagement at the Casino Theater, New York, in the Musical Comedy Success:  
**THE GIRL AND THE WIZARD.**

showered with praise for her acting of the classical heroine. She is to be the Viola in the forthcoming New Theater production of "Twelfth Night."

The fire commissioner of New York is making a vigorous investigation of amusement places in that city. This is a good thing to keep up, since it was due to neglect that the Iroquois holocaust in Chicago occurred.

A phonographic connection between the auditorium and the manager's office at the Metropolitan Opera House has been made, so that either Mr. Dippel or Mr. Allen can hear the opera of the night without leaving his desk.

Mrs. Leslie Carter has lost the suit brought by Mrs. Hermann, a costume, for refusal to pay the bill for costumes for La Tosca, Du Barry, and Camille, on the ground that they were not made according to specifications. Mrs. Hermann was awarded a judgment of \$137.

William Archer, the London critic, has been sued for libel by Alfred Butt, the manager of the Palace Theater, for saying that the Palace audience was composed of "bookmakers and candidates for the divorce court." The comments were made regarding the performance of a play in which Arthur Boucher appeared.

William Gillette expects to be in London for the opening of Charles Frohman's Repertoire Theater, returning to New York immediately after the opening.

## AMUSEMENTS.

The Only Theater in Washington Offering Exclusively American and Foreign Stars of the First Rank.

TO-MORROW NIGHT AND ALL WEEK.  
MATINEES WEDNESDAY AND SATURDAY.

Henry W. Savage  
Offers

**THE MERRY WIDOW**  
Same Original Complete Production. NEW COSTUMES.  
Grand Opera Orchestra of 24.  
CAST INCLUDES—Frances Cameron, Chas. Haskins, Robert E. Graham, Chas. J. Kaufman, Anna Essart, John Thomas, Misha Feroze, F. J. McCarthy, and 190 Others.

**ELMENDORF**  
THURSDAY AT 4:30 P. M. Feb. 3. DALMATIA.  
SEATS, 50c, 75c, and \$1.00, now on sale.

Charles Frohman Presents  
Augustus Thomas' Greatest Triumph,  
**THE HARVEST MOON**  
With GEORGE NASH.  
"More powerful than 'The Witching Hour.'"—Tribune.

**BELASCO**  
TO-MORROW NIGHT  
Mats. Wed. and Sat.  
Nights, 25c to \$1.50  
NIGHTS and SAT. MAT., 50c, 75c, \$1. BEST SEATS, \$1.50 and \$2.

"I'M USED TO BEING COLD AND HUNGRY, BUT I ALWAYS LIKE TO SEE WHAT'S COMING TO-MORROW."—ACT I.

**ELEANOR ROBSON**  
6 MONTHS IN NEW YORK  
IN THE GREATEST PLAY FRANCES HODGSON BURNETT EVER WROTE  
**THE DAWN OF A TO-MORROW**  
(LIEBLER & CO., MANAGERS)

"IF YOU WANT SOMETHING BAD ENOUGH, YOU ASK—SOME ONE—AND YOU RECEIVE."—ACT I.

NEXT WEEK—SEATS TUESDAY.  
SAM

**BERNARD**  
And the Original Company Direct from a Four Months' Engagement at the Casino Theater, New York, in the Musical Comedy Success:  
**THE GIRL AND THE WIZARD.**

showered with praise for her acting of the classical heroine. She is to be the Viola in the forthcoming New Theater production of "Twelfth Night."